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Ludwig van Beethoven

Quartets op. 18

**A Thesis submitted in accordance
with the requirements
for the degree of
Master of Music
Specialising in the Violin**

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Summary

The thesis titled **Ludwig van Beethoven, Quartets opus 18** consists of a comprehensive Introduction to the topic, followed by six sections on the individual Quartets of op. 18. In the Introduction, the historical, cultural, backgrounds in which Beethoven composed his op.18 are described. This sets the scene for the review of Quartets No. 1 in F major, No. 2 in G major, No. 3 in D major, No. 4 in C minor, No. 5 in A major, and No. 6 in B flat major, which are all analysed and described in the Thesis. The analysis of the background in which the work was composed, and the impact of the various factors listed above on the resultant composition, facilitated the conclusions reached at the end of the thesis. In undertaking the research for this Thesis, it was clear that the foundations for Beethoven's op.18 were to be found in the work of Haydn and Mozart. However, the greater significance of the work became apparent. The analysis also pointed to the role of Beethoven's op. 18 in the process of musical evolution. Beethoven's op.18 reflected the style of his predecessors, but added to and developed it. Beethoven's Quartets prompted a new medium of expression and new ideas of scale of performance. This thesis also seeks to encourage and inspire the modern musician. The challenge of producing the highest quality of performance of Beethoven's op.18, is to maintain the chamber quality of the genre. It is also to ensure that Beethoven's quartet is developed to achieve the significance of the symphony and furthermore to ensure that Beethoven's composition is enriched with the scale of the symphony.

Introduction

This thesis provides extensive foreground analysis and the background to Ludwig van Beethoven's String Quartets op. 18. The purpose and scope of the Thesis are also stated, as are the research methods used (ie, how and where the data was obtained). The historical, cultural and social backgrounds in which Beethoven composed his op.18 are described during the next eight pages. The purpose of the thesis was to explore and describe the factors which were integral to the development and character of this work. These factors are portrayed in the various musical styles of the six Quartets in op.18. How these styles are achieved is analysed in the section on each Quartet. In this thesis the word "Scope" is intended to mean the breadth of the subject being researched, the range of questions being asked, that is, the limits of the enquiry. In this thesis, there is consideration of the scope of compositions at the time. The influence of this on Beethoven's composition in op. 18 was then determined. A wide range of research methods were utilized during the writing of this Thesis: A literature review was conducted. This is reflected in the key reference tools listed in the Bibliography. Analysis of the factors impacting on Beethoven's composing of op. 18 was undertaken. Careful review of the Scores for each Quartet was undertaken at this stage as part of the analytical process. The resultant musical style of each of the six Quartets was documented. These elements of the analytical process were brought together in the Conclusions. The literature review, analysis and Thesis writing was undertaken in Auckland, New Zealand, during 2001. Regular communication with the Course Supervisor Dr Donald Maurice, based in Wellington, was maintained by phone, fax and Email. Under the topic of "Research Methods", the component of "How the data was obtained" can be further clarified by a brief overview of the writers experience:

Completion of five years tertiary education, specializing in the violin, in the former USSR, and a number of years experience in positions as an orchestral violinist in Europe, the Middle East, and New Zealand, practical performances under the guidance of Yury Gezentsvey, and private teaching of students ranging in age from five years to adulthood, have all contributed to the knowledge on music and analytical skills utilized for the methodology in this thesis.

Ludwig van Beethoven, Quartets op. 18

Ludwig van Beethoven composed String Quartets op. 18 over two years, from 1798 to 1800. They belong to the so-called early period of the composer's creative work which includes his first Bonn compositions and the compositions written in Vienna before 1802.

After coming to Vienna in 1792, young Beethoven made his mark fairly soon both as a composer and an excellent pianist-improviser. "First of all, things are going well with me, in the best way possible. By means of my art I am acquiring friends and respect, what else should I wish?" (Letters, 98). This letter from Prague, of 19 February, 1796, addressed to his brother characterizes the composer's mood and his well-being in that period. Often performing in the palaces of Viennese patrons of the arts, the admirers of music (among them one can mention the names of Lobkowitz, Lichnowsky, Liechtenstein, Estherhazy, Kinsky, Apponyi, Browne, Fries, Zichi, Thun, Russian Count Rasumovsky and other aristocrats), he gained such prominence in high society that just his name guaranteed success for the musical composition. In 1799 the Leipzig newspaper "Allgemeine musikalische Zeitung" began systematic publications of reviews of his compositions and comments on his concerts.

In Vienna chamber music was particularly popular. Sonatas for various instruments were written in dozens. They were dedicated to powerful persons and performed for them too. The concept 'sonata' included also sonata ensembles, including quartets. Quartets were composed by practically all composers of that time. Among those still known are: Italian composers P. Nardini and J.-B. Sammartini, later - L. Boccherini, a German composer K. Dittersdorf, a French one - L. Cherubini, and a Czech one - E.A. Föörster. Of course, the utmost achievements in the quartet genre belong to Joseph Haydn who began to write quartets at the age of 23 (in 1755) and created 83 quartets; and also to Wolfgang Amadeus Mozart who wrote 26 quartets.

At that time (the second half of the 18th century) quartets for string instruments had just become established as an independent genre. But the first ensembles for string instruments had appeared as far back as the 17th century. It was the genre of trio-sonata that became widespread in Europe for more than one hundred years, up to the middle of the 18th century. The basis of the trio-sonata was two violins, a bowed bass instrument to which a harpsichord (sometimes an organ) was added that performed the part of *basso continuo*. The harpsichord played the harmony which was insufficiently formed by the main (*obligato*) parts. With some composers such as Buxtehude and Tartini such sonata ensembles sometimes included four string instruments when the harpsichord was not used. It may seem that this was when the composition of the classical string quartet was formed. It is more probable that this genre, with its homophonic basis, arose from a specific modification of a string group of the symphonic orchestra.

Compositions containing four movements for the string orchestra had been established already in the creative work of Bach, Handel and Vivaldi. Later on, in the works of composers of the Mannheim school, a new genre became established - that of the symphony. The basis of that orchestra was

again the four-part string group.

It can be suggested that the brilliant idea of taking the composition for the strings group of the symphonic orchestra as the basis (discarding the double-bass that duplicated the part of cello) and to use it in the sphere of chamber music was conceived by Joseph Haydn. In the writer's opinion, J. Haydn was the first composer who elevated the genre of the Quartet to the level of great compositions.

Since no part in the quartet was duplicated, as in the orchestra string group, a new aesthetic quality was formed - that of creation of a peculiar conversation of four voices - instruments with individualised parts.

Beethoven began to compose early but for a long time he did not address the quartet genre. He composed pieces for piano and various ensembles with participation of the piano. At the same time Beethoven composed many trios for violin, viola and cello. The work on these compositions became a creative laboratory for the composer, enabling him to master the specific character of string ensembles.

The earliest string ensemble by Beethoven is a Trio, op. 3 for violin, viola and cello written in Bonn, before 1792. Three years later (1795) Count Apponyi commissioned a string quartet from Beethoven. However, the composer sent him a String Quintet (op. 4), reworked from the previously composed octet for wind instruments. In these compositions the influence of Mozart was clearly reflected.

Then four more works for string trio were composed: a Serenade op. 8 in D major (1797) and Three Trios op. 9, G major, D major and c minor (1798).

Only in 1798, did Beethoven venture upon composing quartets ordered by one of his sponsors - a Viennese patron of the arts and a music-lover, Franz Joseph von Lobkowitz - to whom, in keeping with the tradition of the

time, he dedicated this opus.

Unlike Bach and Mozart, who never wrote sketches and started musical notation only after the future work was completely composed "in mind", Beethoven paid great attention to short scores.

Quartets were composed and notated extremely quickly. Beethoven first made a lot of disconnected short scores and then connected those fragments in a single whole: "I remake much, reject, try again until I am satisfied, and then in my head remaking starts - in width, lengthwise, in height and in depth. As I realize what I want, the main idea never leaves me; it rises, it grows and I see and hear the image at large standing in front of my mind's eye as if in a cast shape". ([Beethoven,] quoted in Dolgov, 1980, p 25). As is testified by his contemporaries, the composer worked with great enthusiasm and animation: themes were coming easily, and each movement was put into the whole arrangement at once in almost completed form.

"Concerning the quartet particularly there are several characteristic of the last manner pointed out in a thesis by Sauzay, dedicated to Ingres:

1. The equal importance of all four parts in the structure of the work, so that interest is equally divided between all the instruments.
2. Thematic development much further extended in every technical aspect, ie, harmony, rhythm, division of the beat, etc.
3. The preparation rather than the resolution of the melodic phrase.

4. The succession of similar movements linked together one after the other in the same time.
5. Much indication of accent, expression marks, explanatory phrases, precautions taken by the artist to ensure a variety of tonal colour expressive of his own ideas". ([Sauzay,]quoted in De Marliave,1961,p 15).

The first performances of the Quartets op. 18 took place at the home of Beethoven's sponsor and friend - Prince Karl Lichnovsky. Beethoven had friendly relations with him and his wife, Mary-Christine for a few years. At one time he lived in their palace, and visited their estate.

A young musicians quartet performed at the prince's place on so-called musical Fridays. To these house concerts, besides close friends, prominent musicians were admitted and new compositions by Beethoven were played. Thus, in the presence of Haydn, at Likhnovsky, Beethoven and the musicians of the youth quartet performed for the first time three Piano Trios (op. 1) by Beethoven and three Piano Sonatas (op. 2) dedicated to Haydn. The first violinist and leader of the quartet was an outstanding musician and later a friend of Beethoven. Ignaz Schuppanzigh was fifteen years of age in 1792. The age of the second violinist, Johannes Sina, is not ascertained, a viola-player Franz Weiss and an excellent cellist Nikolai Kraft were 14 years old. The professional level of this quartet was evidently very high. In Vienna, spoilt with musical talents, this group immediately attracted attention and later was considered to be one of the best quartets in Europe.

Being keen on chamber compositions by Beethoven, Lichnowsky gave him a quartet of valuable Italian instruments¹, which, most probably, were played at the first performance of the quartets.

It is known that during rehearsals Beethoven was often rude to the

¹ The first violin made by J. Guarneri (1728), the second violin -by N. Amati (1690), the viola-by V. Ruggieri (1690), the cello - by A Guarneri (1712).

performers, turning them against him. Once, when Schuppanzigh complained about the difficulty of some passage in Quartet No. 7, the irritated Beethoven answered, "Do you really imagine that I am thinking about some paltry violin when inspiration arouses creativity in me?" (according to another translation² - "when I am talking to God") ([Beethoven,] quoted in Dolgov, 1980, p28). Nevertheless, cases are known when the composer listened to the remarks of the talented musicians and negotiated with them if the changes suggested did not affect the essence of the musical thought. Thus, according to the words of F.G. Wegeller, Kraft once persuaded Beethoven to change the passage in the *finale* of Trio op. 1 No. 3.

Believe me, all my ill nature is my boiling blood,

All my crime is my youth.

What is my sin? Even if at times

I'm liable to fits of anger,

Still in my heart I'm kind.³

([Beethoven,] quoted in Fishman, 1971-1972, p19)

"To create good wherever it is possible, to love freedom above all; to fight for truth everywhere, even facing the throne" (Letters, 80).

Beethoven wrote the above quotation from the drama "Don Carlos" by F. Schiller (act 2, scene 2), into the album of Wocke in Vienna, on 22 May, 1793. It could be characterised as the self-portrait and life credo of the composer.

The Quartets op. 18 were published in 1801 in the Vienna publishing house of T. Mollo, together with a Piano Concerto op. 15, a Quintet op. 16 and a Piano and French horn Sonata op. 17, the first three quartets being published in June and the rest in October 1801. According to the tradition of that time, Mollo only published the parts, and the score went out only in 1829

² Into Russian (*translator's note*).

³ Russian poetic translation by V.V. Levik (*translator's note*).

after Beethoven's death. In "Allgemeine musicalische Zeitung" it was said about the first series of the quartets (from the first to the third) published by Mollo; "Among new compositions there are excellent works by Beethoven; three quartets prove the presence of talent; they need to be performed often and very well, as they are difficult for playing and not in the least popular" ([Mollo,] quoted in Dolgov, 1980, p31). A theorist of the greatest authority, I. Albrechtsberger, found Quartets op. 18 worthless because they did not meet traditional requirements.

"Don't keep up an acquaintance with Beethoven", said Albrechtsberger to his disciple I.E. Dolezalek who showed him these quartets, 'He learned nothing, and he'll never amount to anything' ([Albrechtsberger,] quoted in Dolgov, 1980, p30). Nevertheless, the quartets became so popular that in 1802 Mollo published the second edition. To F. Hofmeister in Leipzig, of 8 April, 1802, Vienna, Beethoven wrote "Herr Mollo has again recently published my Quartets, let us say full of faults and *errata*⁴ great and small, they swarm like fish in water, ie, there's no end to them. *Questo e un piacere per un autore*.⁵ That's what I call printing; my skin is all over prickings and chaps from the beautiful edition of my quartets⁶!" (Letters 154).

Beethoven did not like his compositions equally. But it is not difficult to conclude from the context of his letters that he appreciated his Quartets op. 18 and liked them more than, for example, Septet op. 20 (composed in the same time), and that he was most of all interested in their being published as soon as possible, on a par with the First Symphony op. 21 and with the Third Piano Concerto op. 37 which was not quite finished then. Anton Rubinstein said about the compositions of that period, "Generally, in his [Beethoven's] compositions of the first period the formulae of preceding compositions are

⁴ Misprints (Latin)

⁵ "This is pleasure for the author" (Italian).

⁶ There is a play on words: *Stechen* - engrave and *Stichen* - pricks.

still coming into view only partly, in the same way as the costumes, which remain the same for some time, but in these compositions it is already heard, that soon man's own hair will replace the powdered wig with a plait, that boots, instead of shoes with buckles, will soon change man's gait (the musical one, too), and that the frock coat, instead of a broad tail-coat with steel buttons, will impart him with a different bearing. In these compositions, along with a hearty tone (as with Haydn and Mozart), an intimate tone (which is absent in their works) is also heard. Soon after that along with aesthetics, ethics appear and one feels that soon he will change *minuet* to *scherzo* and by that he will impart his compositions with more virile, serious character, that with him instrumental music will achieve dramatic expression and come up to tragic touch, that humor in it will come up to irony, and that music in general will acquire completely new expressions. His grandeur in *adagio* is amazing... but where he is simply inconceivable is in his *scherzo* (some of them I would compare to the fool in King Lear)" ([Rubinstein,]quoted in Alschwang, 1952,p 96).

In his quartets Beethoven went along the path of one of his teachers, an outstanding Czech composer, Aloys Förster. The review by Aloys Förster in the "Allgemeine musicalische Zeitung" of Förster's quartets suggests that Beethoven respected Försters quartets. "Implementation of the main thought, daring modulations and the unity of the whole - such are the qualities of these three quartets... Undoubtedly, in this genre, the composer will produce not only a lot of good, but also a superior quality music, provided he will subject his works to self-criticism and will be aware of ardour, dragging him into the modulations which make compositions incomprehensible, strange and gloomy". "Daring modulations" and "ardour" - both these epithets from the very beginning had been assigned to the name of Beethoven. No wonder that he treated Förster with great sympathy and called him "old teacher". Besides,

it is known that Förster showed fatherly tenderness towards Beethoven and rated highly the compositions of his young friend.

In the opinion of Alschwang, the Quartets op. 18, "from an historical point of view occupy an intermediate place between classical chamber music of the 18th century (elements of amusement, dance-like quality, typical cadence formulae in *finales*, elegance of external refinement) and the new chamber music of "serious" genre (the profound *adagio*, first signs of organic unity of separate parts of a cycle)" (Alschwang, 104).

The initial numbering of Quartets op. 18 was changed by Beethoven according to the advice of Schuppanzigh. This new order has been reflected in all editions of the score. So the generally accepted numbering does not correspond to the sequence of composition. Let us enumerate the quartets in the order they were created (in brackets we give the numbers assigned to them in all editions): D major (No. 3), F major (No. 1), G major (No. 2), A major (No. 5). As for the dates of composing quartets B flat major (No. 6), c minor (No. 4), no precise data have been found.

The writer developed a professional interest in Beethoven's op.18 during tertiary education in the former USSR. Selection of this research question presented an opportunity to extend the writer's knowledge of this significant part of musical evolution.

It was clear that the foundations for Beethoven's op.18 were to be found in the work of Haydn and Mozart. However the greater significance of the work became apparent. The analysis also pointed to the role of Beethoven's op. 18 in the process of musical evolution. The purpose of selecting the topic, that is, the research question, is to illustrate the way in which Beethoven's op.18 reflected the style of his predecessors, but added to and developed it.

Quartet No 1, F major

The first quartet (F major) is dedicated to the friend of Beethoven, violinist K. Amenda. This composition is remarkable for specific activity, energy of positive images. According to the opinion of L. Spohr and T. Helm, the first movement of this quartet is the summit of Beethoven's quartet music. Their reviews noted first of all, the perfection of the quartet texture - the evenness of distribution of thematic material and the flexible intensive development of the main motive in all parts of the quartet.

There is a manuscript of the first version of this quartet which Beethoven sent to his friend K. Amenda. "Dear Amenda! Accept this quartet as a modest sign of memory of our friendship," wrote the composer on the score on 25 June 1799. "Every time when you play it, remember those days that we lived together, and how deeply I loved you and always shall love you. Your faithful and sincere friend Ludwig van Beethoven" (Letters 113).

Two years later Beethoven wrote to Amenda in Vibry, 'Do not give your quartet to anybody, as I have remade it considerably. Only now I have learned to compose quartets properly, which you yourself will make certain of when you receive them.' (Letters 146). The majority of changes introduced into the second version are connected not with re-making of the melody line or harmonic plan but with the differentiation of accompanying parts, with the creation of compact backgrounds, and with the introduction of register and dynamic contrasts.

The first movement *Allegro con brio*, is in sonata form. In the basis of its music there is a short theme-formula, set already in the first two measures. In its first setting the features of Beethoven's style clearly appear, expressed in the bold relief of energetic unison of all four instruments.

This motive appears in the first movement more than one hundred times,

the whole length of the movement being 313 measures. Its structural significance consists in thematic unification of the principal, connecting and closing areas, as well as all the material under development.

The first section (measures 1-20) is a period of repeated thematic formation (8+12) with expansion in the second section of the second half-phrase. In it, two types of setting of the head-motive appear: one is resolute and strong-willed (unison), the other one played by the violin is softer and courteous.

The transition consists of three phases: the first is like an addition to the first section (measures 21-29). If it were not for a very brightly expressed cadence in measure 20, this section could be ascribed to the primary area; secondly the section where the modulation proper is performed (measures 30-48); and finally, the section preparing the key of the second section (measures 49-56). For all three sections the use of polyphonic technique is characteristic: in the first section there is a dialogue of two violins, reminiscent of links of canonic sequence; in the second section there is, firstly, contrasting non-imitative polyphony (the cello performs the head-motive several times, and the first violin introduces new thematic material, theme of the transition proper, then the head-motive moves to the viola part, and in the part of the first violin this motive unites with the theme of the transition, forming a new thematic formation); in the imitational exposed transition to the second section between the first violin and cello - there is a round canon of the first rank. Here too, a scale-wise step appears that later will play an important part for making the movement of the secondary area, closing area and development more dynamic.

The second section is patterned after Mozart's sonatas and quartets (as we will see further on, such formation of the secondary area is almost a regular feat of op. 18). This period of repeated formation with developed

additions in which characteristic dramatisation of motive takes place, leads to the closing cadence with a trill. In the first 16 measures of the secondary area (measures 57-72) thematic material is exposed four times successively, first with the solo of the first violin, then of the viola, then of the cello and finally of the second violin. This section is characterized by soft, neutral sounding, smooth movement. In addition the movement is livened up (measures 72-84), the head-motive appears in a characteristic form of a dialogue, already familiar from the transition, this time between the cello in high register and the first violin; this dialogue leads to a dramatic conclusion in the key of d minor (modulation into the key of the second degree is very typical of Mozart), then the level of sonority continues to increase and leads to the closing cadence in the key of C major.

In the closing section (measures 84-114) all the motives that were encountered earlier in the exposition reappear. Firstly the material of the secondary area (only in the ascending direction), then the head-motive with a characteristic conversation and, finally, the scale-wise motive.

The development section (measures 115-178) is not large in scale and is mainly built on the head-motive. The initial impulse is given by a scale-wise motive on which (as would be expected) the transition to the recapitulation is built. Theme formula is first heard in the bass with constraint, then in expressive phrases of the first and the second violins, active fugato of all the four instruments and contemplative dialogue (four-measure phrases) between the first and the second violins. Then comes the section anticipating the recapitulation.

The recapitulation begins with the first subject in four-octave *ff* which is reduced to 8 measures (179-186). The transition is to some extent re-planned: after the modulation step (measures 187-197) comes the theme of the transition in G major. Starting with the third section of the transition

(measure 210) and right up to the end of the closing area (measure 273) the material of the exposition is repeated almost exactly, in the principal key of F major.

From measure 274 the *coda* starts, designed to assert the general vigour of the movement and to underline the dominant role of the head motive. For the sake of curiosity, it is worth noting that in measures 282-283 and 286-287 we anticipate the setting of the first section of the *coda* of the first movement of the Third ("Eroica") Symphony composed in 1804, that is, five years after composing this quartet.

"Very fine is the imaginative reflection of this harmonic shock at the beginning of the *coda*. Beethoven had the presumption to introduce a new scale-motif at this late date, new at least in this clear form, and develop it a bit. In fact the entire *coda* makes a particularly interesting herald.

The movement, then, is full of fits and starts, based on heady thematic, rhythmic, and harmonic contrast. In the hope of cementing some of this divergence, presumable, Beethoven planned a monolithic treatment of the recapitulation: twelve bars of scales on the dominant, sweeping in his recapitulated main theme *fortissimo*. Whatever the hopes, the effect is blatant, and no less so for being thoroughly typical of the man". (Kerman, 1967, p 34-35).

The features of Beethoven's mature style become strikingly apparent in the second movement of the quartet (*Adagio affettuoso*) in d minor. In its profundity and tragic strength, this *Adagio* is as exceptional in the chamber music of the 18th century, as Mozart's Quartet in d minor and Quintet in g minor. Deeply related in mood to *Largo e mesto* from Piano Sonata No. 7 (also slow and also in d minor)⁷ this *Adagio* was evoked by the scene in the

⁷ " "...many play *Largo e mesto* from Sonata op. 10 Nn3". Ya. I. Zack would say, "But in so doing, how often. they do not know *Adagio* from Beethoven's Quartet op. 18 No. I. I think, that these two masterpieces cannot be thought of separately from one another, and one cannot perform one composition well without knowing the other one ..." (Davidyan, 225).

vault from Shakespeare's tragedy "Romeo and Juliet". It is characteristic that in the short score of the last measures of the *Adagio* there is an inscription "last breath" which also points to the concealed programme idea.

Programming⁸ in the creative activity of Beethoven deserves separate attention. It is known that Beethoven, at death's door, worried about the underlying meaning of many of his compositions remaining undisclosed. Schindler writes, "Foreseeing the approach of his death, he expressed his wish that I should publish his intentions concerning symphonies and piano compositions" ([Schindler,] quoted in Alschwang, 1952, 196-197). R. Rolland in his last book about Beethoven, devoted to his last days, refers to the record of a conversation on this subject between Beethoven and Schindler who tried to dissuade the composer from the advisability of his wish. Rolland summarizes this discussion in the following way, "It is absolutely clear, although most often people do not wish to recognize it, that Beethoven attached psychological, even dramatic meaning to each of his compositions, this meaning being quite exact and clear, and that he wanted to reveal it by means of headings when publishing his complete works. He disagreed on this question with most faithful people from his circle, with his disciples." ([Rolland,] quoted in Alschwang, 1952, 197).

This aspiration of Beethoven's for maximum reality of musical thought, undoubtedly left its imprint on the creative process itself. The observations of the contemporaries also point to this. Here is one of those:

"Braun von-Brauntal reproduces the talk with Schubert in a tavern where Beethoven at the time was also staying, "From time to time he would take another notebook of greater size out from his side pocket and would write in it with his eyes half-closed. 'What is he writing there?', I asked... 'He is composing', the answer followed. 'But he is writing words, not music.' 'This

⁸ Expression of underlying meaning of compositions (*translator's note*).

is his manner: he usually outlines in words the development of ideas in one or another musical piece and inserts between them a few notes at the most'." According to Schlesser, Beethoven said, by the way, "...when I realize what I want, the main idea never leaves me; it rises, it grows and I see and hear an integral image in its full scope, standing in front of my inner sight as if in the final cast form". ([Beethoven,] quoted in Schlesser, quoted in Alschwang, 1952, p197).

The second movement is composed in sonata form. In the simple but expressive relief of theme there is something in common with a famous melody of the flute in the scene "Elisium" from the opera "Orpheus" by C. Gluck. One cannot help notice how much Beethoven's second movement is the successor to Mozart's tragic lyrics in his *Lacrimosa* (Requiem). There is an overt similarity in measures 7-8 to the intonation of *Lacrimosa* (Requiem). The combination of Gluck's austere simplicity and Mozart's softness of melodic development constitutes the particular brightness of this music. The melody is replete with passages that heighten its expressiveness.

"Beethoven lacked the tact of Mozart and Haydn in pathetic expression. Nothing so powerful and so full of tragic passion, doubtless, had been attempted in a quartet slow movement, nor anything buttressed with so sophisticated and integral a technical command. Beethoven had learned or taught himself amazing things by 1799. What he had not yet gained was the full resource of feeling needed to justify the full, raw employment of the traditional rhetoric or the minor mode. The problem remained with him up to the 1820's, to the time of the Piano Sonata in c minor, op.111, the Ninth Symphony, and the Quartet in a minor". (Kerman, 1967, p42).

The first section (measures 1-13) is constituted in the form of a broad half-phrase (the first violin theme), the transition begins as the second half-phrase of the first section (the theme is heard on cello). However, already in

measure 17 thematic development is handed over to the first violin and modulation moves in the direction of the key dominant of F major. The secondary area (measures 26-38) to some extent clarifies the murky colouring of the beginning of the second movement. It is stated in the form of a dialogue between the first and the second violin. The secondary area (measures 26-38) is constructed in free form where two sections can be singled out: the first (measures 26-29), characterised by homophonic texture constitution; the second (measures 30-38) is built on imitational polyphonic movement. The closing area (measures 38-45) strengthens in the thematic imagery, the quality achieved in the secondary area.

In the development section (measures 46-62), after the first two measures in which the material of the secondary area is stated, the first section in g minor is almost entirely played by viola and second violin. By means of effective and dramatic passages of the first violin, dynamics of sound occur which lead to a sharp drop at the end of the development section.

In the first section of the recapitulation (measures 63-95) the alarm is sounded. This affect is achieved by the figuration in small note values for the viola and the second violin (first sixteenth notes, then thirty-seconds). The transition is omitted, and the sphere of the secondary and the closing areas repeats the material of the exposition in the G major, measures 95-110 - the *coda*, where the principal d minor returns. In the first six measures there is the setting of the beginning of the first section by cello. The passage is characterised by great expressiveness, with contrasting dynamics. The closing section is the "tragic denouement" (remember the programme idea of the movement)

The third movement *Scherzo*, light and gracious, is neutral in images. It has a frankly intermediate character. This is typical of almost all *scherzos* of op. 18, as well as *scherzos* of other Beethoven cycles of that period. The

beginning of the *trio* is interesting, built on unison octave leaps which also occur in the further setting of the *trio*. The movement is composed traditionally in a compound ternary form. The first part: the opening period - 10 measures, middle part - 26 measures, then varied repetition of the opening period - 14 measures, and addition to it - 35 measures.

The form of the *trio* is: the opening period - 16 measures, the middle part - 16 measures, the open-ended recapitulation - 28 measures - which moves without a caesura into the repetition “*da capo*” of the *scherzo*.

Obviously, Beethoven's understanding of “games” and “jokes” of this type was associated with free formation of the (form) parts, irregular distribution of the number of measures between more significant and less significant sections.

The opening of the *finale* (*Allegro*, rondo-sonata) is heard in advance in the *scherzo*. The rhythmic impetus in the refrain is reminiscent of a *tarantella*. One should note the elegance of the contrasting triplet and duple rhythms.

The refrain (first section) is built in the form of repeated formations (measures 1-18); the second half-phrase with expansion. If the formation of the first section is traditional, the setting of the thematic material which follows is fairly free. The transition demonstrates an imaginary tripartite form. Conventional first part - measures 19-26, and conventional third part - measures 34-42, almost duplicate one another in the material, although functionally they are absolutely different. The first part (F major) continues the sphere of the first section, and the third part (d minor) implements it in G major (dominant to dominant). Between these two parts there is a fairly bright contrasting theme which takes on the function of the imaginary middle part.

The secondary area (measures 43-58) is short, has uneven character of setting and there are no obvious cadence points. In many respects its tonal

structure plan contributes to it: G major – C major. The beginning of the theme in G major, which at that time was considered fairly far from F major, sounds quite atypical. Clearly, there is reason to suppose that the function of transition to the dominant key is performed by the secondary area itself. The key plan affected also the structure: the secondary area represents two links of sequence.

A fairly long closing section (measures 59-87) starts as if it is the continuation of the secondary one. The type of setting points to the fact that it is the closing area, namely small (of a few measures) formations strengthening the C major tonality. However, Beethoven again decorates this section of the form with something special. Beginning from measure 79 in c minor, a short theme is introduced which not only attracts attention to itself but is also designed for further development in the development section.

The bridge (measures 87-90) leads to the traditional refrain at the border of exposition and development; measures 91-98 are the refrain in the form of one half-phrase. Starting with measure 99 the development begins as the second half-phrase of the refrain. In the development two waves can be singled out. The first one ends at measure 159, the second one - measures 160-235. Both waves have similar structure. The first comprises: the development of the first section theme, including the polyphonic one (measures 110-115), dialogue of the secondary area, stated in the reverse (inversion) in counterpoint with the first section (measures 117-131), the theme from the closing area in inversion (measures 137-144 and 153-159). The second wave is built from the secondary area in counterpoint with the first section, then comes the section where the theme from the closing area is continued and then the transition to the recapitulation on the material of the first section.

The recapitulation (measures 236-323) starts with the refrain in the more

dynamic variant; up to measure 324 the material of the exposition is repeated (certainly, with transfer to the secondary area in C major – F major); measures 324-327 are a short bridge which is characteristic for a rondo-sonata, and from measure 328 the *coda* starts. This can be considered as an expanded variation on the refrain.